



Webster Street Design Manual

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Acknowledgments

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- City of Alameda
- West Alameda Business Association
- Property Owners
- Business Owners
- Residents
- Garavaglia Architecture

Historical background

Webster Street has a very colorful history. Originally, West Alameda was home to Neptune Beach, dubbed the “Coney Island of the West.” Neptune Beach was host to the largest roller coaster in the west, beachside picnic areas, beer gardens, dance halls, theatres, and was home of the Popsicle; these features created a peaceful, resort-like nature for the area. This era has been chosen as a reference for future improvements to Webster Street due to its positive image of family-oriented recreation and services. A snapshot of the Neptune Beach heyday would include 1920s swimmers, a “Coney Island festival” atmosphere, including striped awnings, recreational activities, banners and flags. While it is not our intent to recreate this era, the friendliness of the people, the historic characteristics and intimacy of the shops and mixed uses have been important aspects of West Alameda’s allure.

Webster Street Architecture

Many fine buildings were built along Webster Street during this period, and many remain today. The buildings on Webster Street have varied stylistic appearances, but they are generally one and two story commercial structures that face directly onto the sidewalk. The earliest buildings date to the latter part of the 19th Century. Architectural periods and styles represented on Webster Street include:

- Victorian Period
 - Italianate
 - Second Empire
 - Queen Anne / Eastlake
- Turn of the Century
 - Beaux Arts
 - Art Deco / Moderne
 - Classical Revival
- Modern
 - Generic storefront commercial
 - “Strip” and “Fast Food” buildings

Although some styles of architecture are more prevalent than others, a strong representation is made by single story commercial buildings. Corner buildings tend to be two stories in height, sometimes with tower or towerlike elements.

Applicability

The Webster Street Design Manual applies to all projects requiring Design Review approval under Section 30-37 (Design Review Regulations) of the Alameda Municipal Code, and which are located in Commercial (C-C) or Manufacturing zoning districts surrounding Webster Street as shown in Appendix A.

To be approved under Design Review, a project must meet the following requirements in Subsection 30-37.5 of the Code:

30-37.5 Requirements.

- a. Projects must be compatible with their site, any adjacent or neighboring buildings or surroundings and promote harmonious transitions in scale and character in areas between different designated land uses.
- b. Projects which do not meet the requirements of paragraph (a) shall be presumed detrimental to either existing property values or the growth of property values in the vicinity of the projects.
- c. The Design Review Staff may determine compliance with paragraph (a) by determining the consistency of the project with the principles and standards of the design review manual.

This Design Manual will be used as the design review manual referred to in Requirement (c).

Objectives

The Webster Street Design Manual is intended to achieve the following objectives:

Primary Objective:

Preserve and enhance Webster Street's historically and architecturally significant buildings and promote new development that relates well to these buildings.

Related Objectives:

- Promote high quality design;
- Protect and enhance historical and other attractive architectural characteristics of Webster Street;
- Use design treatments and solutions that promote pedestrian interest and create a sense of liveliness, activity, and variety that serve as a suitable environment for shopping, meeting, and recreation;
- Ensure that infill projects relate well to neighboring structures;
- Protect existing building stock from insensitive alterations;
- Encourage high quality and easily maintained materials;
- Promote high quality signage that is well integrated into each building's architecture and which minimizes quantity and redundancy of signage;
- Attract new investment and protect the value of existing investments;
- Promote certainty in the development process by clearly communicating the City's design expectations;
- Create a sense of compatibility with existing buildings by requiring that new work enhance existing buildings or relate to the styles of Webster Street's "Thematic Buildings."

In addition, the Design Manual helps to implement the following Alameda General Plan policies:

- 3.3.d New construction, redevelopment and alterations should be compatible with historic resources in the immediate area.

Objectives

- 3.3.e Develop detailed design guidelines to ensure protection of Alameda's historic, neighborhood, and small-town character. Encourage preservation of all buildings, structures, areas and other physical environmental elements having architectural, historic or aesthetic merit, including restoration of such elements where they have been insensitively altered. Include special guidelines for older buildings of existing or potential architectural, historical or aesthetic merit which encourage retention of original architectural elements and restoration of any missing elements. The design guidelines to include detailed design standards for commercial districts.
- 3.3.f Regulate development in neighborhood business districts to maintain a streetwall, with most structures built to the property lines, entrances directly facing the sidewalk, and parking at the rear.
- 3.3.g Encourage off-site and multi-level parking in the Park Street and Webster Street business districts as essential to Main Street character. To maintain pedestrian character and visual interest, avoid locating parking structures at street level on corners and along retail streets.

These areas should be occupied by retail activities and public uses.

- 3.3.h Regulate development in the Park Street and Webster Street business districts to encourage two-and three-story buildings extending to the front and side property lines, with entrances directly facing the sidewalk, and parking at the rear.
- 3.3.j Encourage owners of poorly remodeled but potentially attractive older buildings to restore the exterior of these buildings to their original appearance. Provide lists of altered buildings which present special design opportunities and make the lists widely available. Develop financial and design assistance programs to promote such restoration.
- 3.3.k Require that any exterior changes to existing buildings receiving City rehabilitation assistance or related to Use Permits, Variances or Design Review, or other discretionary City approvals be consistent with the building's existing or original architectural design unless the City determines either (a) that the building has insufficient existing or original design merit of historical interest to justify application of this policy or (b) that application of this policy would cause undue economic or operational hardship to the applicant, owner or tenant.

Definitions

Bulkhead	A low wall beneath a storefront window.
Column	A freestanding vertical element, often structural.
Cornice	A decorative projection running horizontally at the top of an exterior wall.
Filigree	An intricate, delicate, or fanciful ornamentation.
Gable	A triangular upper portion of a wall, at the end of a pitched roof.
Historic Context	An organizing structure that groups properties that share a common theme, geographical area, and time period. A historic context should frame decisions about the identification, evaluation, registration, and treatment of historic properties.
Lintel	The horizontal structural member above a door or window that supports the wall above the opening.
Mansard	A steeply sloped roof that encloses the upper storey of a building.
Parapet	A wall along the edge of a roof that extends above the level of the roof, usually an extension of the exterior wall below.
Pediment	A low pitched gable element above a portico or entrance.
Pilaster	A projecting vertical element similar to a column but firmly attached to the face of a wall.
Rehabilitation	The act or process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property that are significant to its historical, architectural, and cultural values.
Storefront	An assembly of large windows and/or doors along the street front of the ground floor of a building intended to display goods or services or adjacent room within the building.
Streetwall	The vertical linear plane created by the facades of buildings within a city block or adjacent city blocks.
Thematic Building	A building that is a City of Alameda Historical Monument or on the City's Historical Building Study List. These buildings typically feature late 19th and early 20th Century architectural styles. The Historical Building Study List is developed and maintained by the Historical Advisory Board.
Transom Window	A small window or group of small windows over a large window or door, historically used for ventilation.
Wainscot	Decorative paneling usually applied to the lower 2 to 4 feet of a wall.

1.0 Building Massing and Proportions

Traditional downtown streetscapes are characterized by a continuous street wall that creates a sense of enclosure and consistency in the scale and proportion of the individual building facades resulting in a sense of unity.

Streetwall

(See Alameda General Plan policy 3.3.f)

- 1.1 Maintain continuous streetwall - avoid separations between structures.
- 1.2 Do not setback unless for important street-oriented activities such as,
 - Areas of intense outdoor activity (e.g. sidewalk cafes)
 - Entrances to alley ways, pedestrian thoroughfares, and important pedestrian entrances to buildings.



Guideline 1.2: **Encouraged** - Streetwall can be set back for important street oriented activities such as sidewalk cafes.

Building Width

- 1.3 Building widths shall reflect traditional lot sizes. Emphasize narrower, individual lot widths on facades if the building is located on assembled lots
- 1.4 Break up facades into smaller sections by design elements to mitigate the impact of a wide buildings. Use vertical articulation of architectural elements to reference narrow adjacent building widths.



Guideline 1.4: **Encouraged** - Newer building is divided into multiple “bays” to relate to neighboring buildings.

Building Height

- 1.5 Limit building height to two or three stories. (40 foot maximum per City of Alameda Zoning Ordinance). Use taller (two and three story) buildings to anchor corners and lower (one and two story) buildings mid-block.

Building Massing and Proportions

Facade Composition

- 1.6 For multi-story buildings, differentiate the ground floor architecturally from the upper floors to create a visual base for the building.
- 1.7 Distinguish ground floors from upper floors by using such architectural elements as:
 - Belt cornice or entablature.
 - Large storefront display windows on ground floors; smaller “punch-out” windows on upper floors.
 - Change in materials.
- 1.8 Emphasize verticality by using vertical windows on upper stories.



Guidelines 1.7 and 1.8: **Encouraged** - “Punch-out” vertical windows on upper floors.



Guidelines 1.6 and 1.7: **Encouraged** - Belt cornices, large ground floor windows vs. smaller upper floor windows, and changes in materials differentiate ground floors from upper floors.



Guideline 1.9: **Encouraged** - At street corners, provide upper floor wrap-around windows, turrets and corner entries.

Articulate Corner Locations

- 1.9 On corner sites, provide prominent corner entrances, wrap-around windows, turrets, and other distinctive elements to emphasize the location and provide visual interest.

2.0 Roof and Cornice Lines

Roof edges are key components of the building facade. Richly detailed cornices typically embellish roof edges on older, historic buildings.

- 2.1 Where roofs are visible from the street, use traditional roofing materials such as shingles, tiles, slate, or standing-seam metal. Select materials consistent with the building's architectural style, such as tile roofing on Mediterranean style buildings.

- 2.2 Place a parapet in front of flat roofs.



Guideline 2.1: Tile roof on a Mediterranean building



Guideline 2.2: **Encouraged** - Use parapets to conceal flat roofs.



Guidelines 2.3 and 2.4: Pent roof above cornice.

- 2.3 Use sloped roofs only where appropriate, such as a pent (shed) roof above a cornice, or on towers, turrets, and other free-standing elements.
- 2.4 Use cornices or similar moldings at the tops of building facades to clearly articulate the top of the building.
- 2.5 Minimize the visibility of rooftop equipment by grouping all plumbing vents, ducts and rooftop mechanical equipment away from the public view.

3.0 Surface Materials

A variety of building materials is essential to the diversity of the individual buildings which make up the street facade. Recognizing the materials used in the historical development of Webster Street is also integral in defining the character of the area. The materials employed, the quality of the finish material, their application, as well as the quantity, all determine the material's compatibility.

- 3.1
 - a. Use high-quality, durable materials that are easily maintained. Use traditional facade materials like smooth stucco, pressed brick, glazed tile, wood, terra cotta, and stone to provide a sense of continuity with the rest of Webster Street.
 - b. Avoid synthetic-looking materials such as vinyl (plastic) or textured hardboard siding, or overly rustic materials such as rough sawn wood and rough stone.
 - c. Also avoid aluminum and other metals. These materials seldom blend with traditional architecture and frequently are found in corroded condition on older buildings.
- 3.2 Limit surface materials, textures, and colors to a selection of 2-3 (excluding windows, awning, and canopies.) Select surface materials, textures, etc., that are compatible with each other and with the building overall.



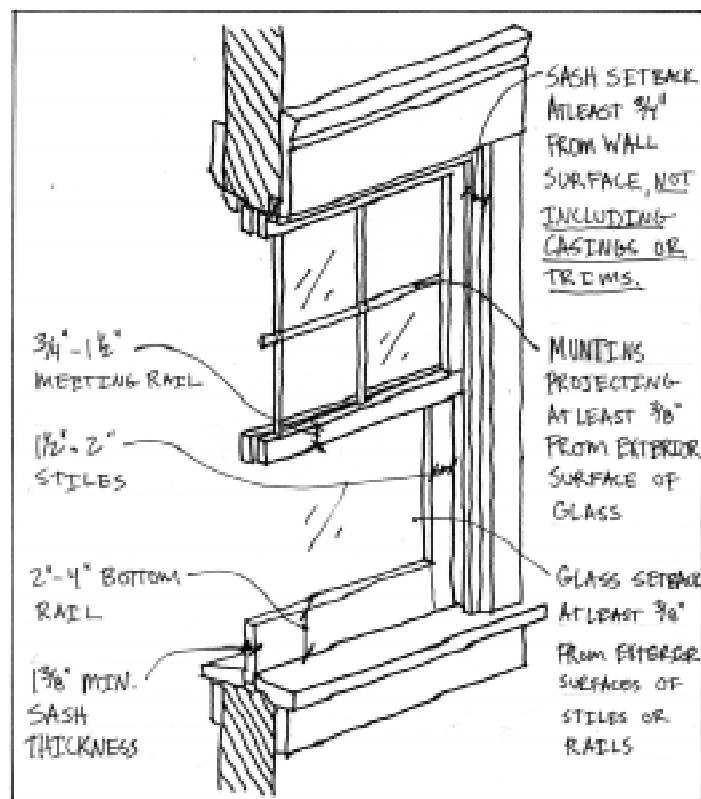
Guideline 3.1a: **Encouraged** - Use high quality materials like architectural terra cotta (above) or pressed brick.



Guideline 3.1b: **Discouraged** - Avoid overly rustic materials like veneer rough stone (at left).

Surface Materials

- 3.3 Clean and properly tuck-point brick walls. Clean masonry structures with nondestructive methods to maintain the integrity of the brick or stone surface. Do not sandblast masonry or other materials. Refer to National Parks Service website at www2.cr.nps.gov/tps/tax/rhb/stand.htm for further discussion regarding non-destructive cleaning methods.



Guideline 3.4: **Encouraged** - Typical dimensions for wood window on upper floors.

- 3.4 On upper floors, either use recessed wood windows or recessed metal or vinyl windows (or other window materials) with a wood-like quality with substantial looking smooth surfaced (not molded) stiles and rails and glazing recessed at least 3/8 inches. Muntins or grids, if used, should project at least 3/8 inches from the glazing surface. Do not use horizontal sliders.

4.0 Integrating New Buildings with Neighboring Buildings

Webster Street still retains many of its distinctive late nineteenth and early twentieth century buildings. These “thematic buildings” give much of Webster Street, especially the section south of Lincoln Avenue, the image of a traditional business district with a strong sense of time and place. The architectural styles of these buildings include: Victorian, Beaux Arts Classicism, Mediterranean, and Early 20th Century Commercial.

The Webster Street Design Manual seeks to enhance this traditional image. New buildings and major remodelings of existing buildings must be compatible with Webster Street’s thematic buildings and incorporate their major design characteristics.

- 4.1 a. In order to best fit in with the character of the Webster Street District, look to the proportions, massing, rhythm and materials of the District’s thematic buildings, while not necessarily mimicking historical architecture.
- b. Also incorporate important compositional elements, such as cornices, belt courses and/or changes in materials, found on these thematic buildings which help give focus to the design. These elements can be treated in simplified form without the level of detail often found on the originals.
- c. *Note: Attempts to imitate historic buildings in a literalistic manner are often unsatisfactory. To be successful, the designer must have a thorough knowledge and understanding of these buildings’ architectural vocabulary.*



Guideline 4.1a: **Encouraged** - For new buildings, maintain the proportions, overall façade composition, rhythm and materials of the district’s existing thematic building.



Guideline 4.1a: **Discouraged** - Avoid infill buildings that do not maintain the proportions, composition, rhythm and materials of the existing thematic buildings.



Guideline 4.1c: **Discouraged** - Attempts to imitate historic buildings are often overly elaborate, ignore important proportions or compositional features, or are otherwise unsuccessful.

Integrating New Buildings with Neighboring Buildings

- 4.2 Carry through the horizontal lines from neighboring buildings in cornices, tops and bottoms of windows, storefronts and other horizontal elements. Also maintain the rhythm established by vertical elements such as the width of storefronts and the width and placement of upper floor windows.



Guideline 4.2: **Encouraged** - Continue the horizontal lines and vertical rhythm of existing neighboring buildings.

- 4.3 Do not mix architectural styles on the same building.

- 4.4 Do not design buildings or storefronts in “corporate” or “franchise” styles, where chain store business uses a particular building type, style or combination of architectural elements that is intended to be synonymous with that business.

These businesses must adapt their building designs to the traditional character of Webster Street.



Guideline 4.4: **Discouraged** - Do not design buildings or storefronts in “corporate” or “franchise” styles.

5.0 Additions and Alterations

The following guidelines are based on City of Alameda General Plan Policy 3.3.K.

5.1 Preserve Distinctive Architectural Characteristics

- a. Preserve distinctive architectural features, finishes, construction techniques or examples of craftsmanship.
- b. Repair rather than replace these elements whenever possible.
- c. If severity of deterioration requires replacement of distinctive features, match the new feature with the old in design, color, texture and other visual qualities and, where possible, materials.
- d. Do not cover or remove architecturally significant materials or detailing.

This guideline is derived from the Secretary of the Interior's Standards for Rehabilitation. (See Appendix B.)

Note that the State Historical Building Code may allow for the preservation of distinctive features that may otherwise require removal to meet current building code requirements.

Buildings must be qualifying buildings as defined by the State Historical Building Code. In Alameda, these are City of Alameda Historical Monuments and buildings on the Historical Building Study List.

Additions and Alterations

5.2 Changes not Involving Distinctive Architectural Features: *Consistent with the Building's Architecture and at Least Equal in Quality to the Features Being Changed.*

Ensure that changes not involving distinctive architectural features (and therefore not subject to Guideline 5.1 above) are *at least equal in quality to any features being replaced and consistent with the building's architecture.*

- a. “*Equal in Quality*” applies to all elements of the building's existing design, including: composition, configuration, proportions, pattern of window and door openings, materials, detailing and craftsmanship. Changes to any of these design elements should at least *equal the quality* of the existing elements.

For example, materials can be ranked in order of quality in terms of durability, craftsmanship, cost and aesthetics (highest to lowest):

- polished stone slabs (marble, granite, etc.)
- architectural terra cotta,
- stone or ceramic tile,
- pressed brick or face brick,
- surfaced or finished (including molded) wood
- stucco,
- unsurfaced (rough) wood

Replacing architectural terra cotta with stucco would therefore not be *equal in quality*.

Other changes that would normally not be considered *equal in quality* include reducing the proportion of glazing to solid wall surfaces or reducing or eliminating entry vestibules.

- b. “*Consistent with the Building's Architecture*” means a design approach that is typical of the building's type, style or period either as used on the building itself or on another building of the same type, style or period. The consistency guideline applies to the same design elements listed above for “equal in quality”.

Exception: *The consistency guideline does not apply to:*

- (i) *buildings with insufficient design merit of historical interest to justify application of this guideline; such buildings may be totally remodeled as long as the remodeling conforms with this Design Manual; however the guideline **does** apply to all buildings which are City of Alameda Historical Monuments or on the City's Historical Building Study List or are eligible for the California Register of Historical Resources;*

or

- (ii) *restoration of previously altered buildings (see Guideline 5.3 below) where the alterations have insufficient design merit to justify application of this guideline.*

Additions and Alterations

5.3 *Previously Altered Buildings*

If a building has previously been covered with substitute siding, had its windows replaced, had ornamentation removed, or experienced other adverse alterations, the building's appearance can often be improved, sometimes with relatively little effort.

Webster Street has many buildings and storefronts that have been insensitively altered over the years. Many of these altered buildings were once very attractive. In some cases, reversing the alterations can be relatively simple, such as in the case of the turreted two storey Victorian building at the southwest corner of Webster Street and Taylor Avenue which had been covered with asbestos shingles. The shingles were removed in the late 1980s, revealing the original redwood siding, which was then given an attractive paint scheme.

Several options are available for improving the appearance of insensitively altered buildings:

Option A: Restoration. Restoring an insensitively altered building to its original appearance is highly encouraged. The restoration can be based on old photographs of the building, silhouettes or “shadows” of removed trim pieces visible on the original siding or design treatments found on other buildings having the same architectural style. An extensive collection of old photographs is available at the Alameda Historical Museum along with information on the architects and designers of many older Alameda buildings.



Guideline 5.3: (at left) Probst Building at southwest corner of Webster Street and Taylor Avenue. Façade restored in 1989.

Guideline 5.3, option A (complete restoration): Leiment Block, 458-466 8th Street in Oakland. Italianate Victorian built 1873-74 (top), poorly remodeled in 1950s (middle) and accurately restored in 1980s (bottom) based on the top photograph and surviving architectural fragments.



Additions and Alterations

Option B: Simplified Restoration. If the original design is not known or if a detailed restoration for the original design or other “period” design consistent with the original or historic appearance is not desired, a restoration may be limited to just a general outline of a historically typical design.

The outline would include larger scale design elements such as form and massing, composition, proportions, pattern and types of door and window openings and visual quality of surface materials (without necessarily using actual historic materials) and conform with the new construction provisions of this Design Manual. The outline restoration would not involve smaller scale elements such as ornamentation or exact configuration of doors and windows or detailing.

This approach is sometimes called “contemporary compatible” and is permitted in concept under the Secretary of the Interior’s Standards for Rehabilitation.

Option C: Design Mitigations. If restoration of the building is not desired or if the original design is not known, further alteration should at least bring the building into closer conformity with its original or historic appearance and involve no further damage to surviving architecturally important elements.

For example, installing vinyl siding on a Victorian building that was previously covered with asbestos shingles will usually be acceptable since the vinyl siding will more closely resemble the original wood siding than the asbestos shingles. Similarly, replacement of aluminum casement windows with aluminum double hung or single hung windows on the same building will usually be acceptable since the new windows more closely resemble the original wood double hung windows.

Exception: Alterations with Design Merit Sometimes a building has been altered so thoroughly and competently that the resulting design is very attractive and the alteration itself has architectural significance. In these cases, it is quite appropriate for any future alterations to strive for consistency with the altered design rather than the original design, although restoration of the original design may also be a good option. In such a case the Design Manual allows the choice of alterations consistent with the altered design or restoration of the original or historic design.

Guideline 5.3, Option B
(simplified restoration):
Modern storefront that
incorporates the essential
elements of a traditional
storefront, including large
display windows, recessed
entry and transom windows.



Additions and Alterations

5.4 Additions

Additions may either match the existing building or be differentiated from the existing building as set forth in the Secretary of the Interior's Standards for Rehabilitation. If the addition is differentiated, it may either resemble the existing building in outline form, (see Guideline 5.3 Option B above,) or be designed to look like a separate building. In all cases, the addition must conform with the new construction provisions of these guidelines.

If the existing building does not conform with the guidelines, differentiate the addition so that the addition does conform.

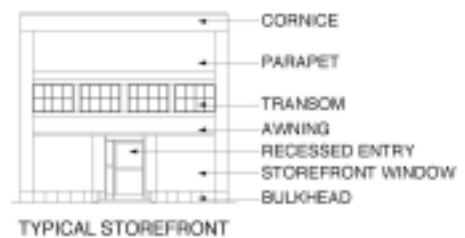


Guideline 5.4: **Encouraged** - The building in the left is a modern addition to the early 1900s building on the right. The new building uses a contemporary design and is clearly differentiated from the old building, but maintains the old building's horizontal alignments and façade rhythms.

6.0 Storefronts

A high quality, pedestrian scale and walkable area are overall objectives for the Webster Street district. Site and building design should create inviting entrances and display windows to establish and maintain pedestrian interest. Design new storefronts to include traditional storefronts with bulkheads, transom windows and recessed entries.

- 6.1 Avoid solid, blank walls and other "dead" or dull spaces at the street level.
- 6.2 Orient outdoor seating and dining areas to face the sidewalk/street.
- 6.3 Avoid storefronts that are inconsistent with other storefronts in the same building.



Encouraged- Typical storefront elements



Guideline 6.1 **Discouraged** - Avoid solid blank walls at street level.



Guideline 6.3 **Discouraged** - This building features storefronts that are inconsistent within the building.

Entry

- 6.3 Provide at least one clearly defined primary public entrance from Webster Street in the building frontage.

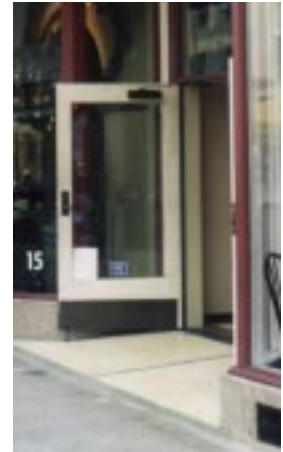


Guideline 6.4a: **Encouraged** - Recessed entry vestibule.

Guideline 6.4b: (right) **Encouraged** -Special pavement on entry vestibule flows.

Guideline 6.5: (far right) **Encouraged** - This entry door displays a large amount of glazing.

- 6.4 Provide high-interest and high-quality recessed entry vestibules. Such recesses provide protection from the elements and reinforce pedestrian visual interest.
 - (a) Recess entry doors at least 2 feet but not more than 5 feet from the facade.
 - (b) Pave vestibule floors with tile, stone or similar hard surface, high quality materials to set the area apart from the sidewalk and provide pedestrian interest.
- 6.5 Use extensive glazing for main entry doors.



Windows

- 6.6 Provide large storefront windows on all facades facing Webster Street. Sidewalk level windows allow visual access to interiors and encourage activity on the street.
- 6.7 Do not use reflective film or a coating on windows. Do not use tinted display window glass, which impedes visual access to the building interior.

Storefronts



Guideline 6.8: **Encouraged**- Large display windows help maintain pedestrian interest.

- 6.9 When using openable storefront windows, select windows which are compatible with the overall façade and style of the building. Sliders, folding, casement, and awning windows are acceptable openable window types.



- 6.10 Retain and repair historic storefronts. Replacement storefronts shall be similar to historic storefronts. Older storefronts typically have slim profile storefront window frame sections set in the face of the bulkhead.

Guideline 6.9 (top right): **Encouraged** - This storefront contains sliding windows.

Guideline 6.10 (right): Slim profile window frame on older storefront.



Storefronts



6.11 For tile, stone or brick bulkheads, either:

- set the storefront windows at or near the face of the bulkhead; or
- incorporate the bulkhead material into the sill detailing.

Guideline 6.11 a (top left):

Encouraged - Window set at face of bulkhead.

Guideline 6.11 b (top right):

Encouraged - Window set back and bulkhead material used on sill.

6.12 Provide projecting wood sill detailing for wood storefront frames, and for wood bulkheads.

6.13 Transom windows are typical features of historic storefronts, which allow valuable daylight into the building interior. Do not cover existing transom windows. Restore such windows if they have been previously covered or removed.

6.14 Do not use residential style windows (such as those with nailing fins) as the storefront system. It is acceptable to install mulled wood units (where jambs are joined) to avoid short vertical segments of wall between window. Do not use vinyl windows on the lower floor.



Guideline 6.12: Restored Victorian storefront with wood bulkhead and wood sill.



Guideline 6.14: **Discouraged**

- Residential style windows are not appropriate windows for storefront systems.

Bulkheads

Guideline 6.15: **Allowed** - This storefront does not have a bulkhead; the window terminates at the sidewalk grade.

6.15 Maintain the height of any existing bulkheads below the storefront window. Bulkheads should normally be less than 24" high, unless restoring a historic configuration. Bulkheads can occasionally be omitted in cases where the storefront window extends down to sidewalk grade. Do not set the window sill directly on grade.

6.16 Select bulkhead materials that are compatible with the materials of the overall façade and style of the building.

6.17 Select high quality, durable, smooth-surfaced materials for bulkheads with a high level of pedestrian interest, such as glazed tile, stone, marble, wood panels and pressed brick.



Guideline 6.17: This storefront features pressed brick.

6.18 Do not use informal or rustic materials such as rough-sawn wood, rough stone or common brick. Do not use recessed metal panels or synthetic materials such as vinyl or cultured stone.

6.19 Stucco is usually discouraged as a bulkhead material. In limited cases where the overall façade and style of building displays stucco, its use as a bulkhead material may be appropriate.



Guideline 6.18a (left): **Discouraged** - Avoid informal or rustic materials like rough stone or common brick.

Guideline 6.18b (right): **Discouraged** - Recessed metal panels used as bulkhead.



7.0 Signage

Signage is a vitally important part of the streetscape. Its impact should be recognized at every stage of the design process, not as an afterthought at the completion of a project.

General Sign Guidelines

Special Note: The following are “guidelines” and are not intended to supercede the Alameda Zoning Ordinance. All signs must comply with the Alameda Zoning Ordinance, or the most restrictive code. This Design Manual will be updated to conform with the soon-to-be adopted revised Sign Ordinance.

- 7.1 Signs should not obscure other building elements such as windows, cornices or architectural details.
- 7.2 The size and the lettering of signs, canopies, or awnings should be in scale and proportional to the space in which they are located. Also consider the size of signs and lettering on neighboring buildings.
- 7.3 Integrate sign location into the overall design of the building. Signage should be understated, and should convey the primary use, primary tenant, or the name of the building.



Sign Types and Illumination

- 7.4 Signs which are integrated into the the facade above transoms or awnings are encouraged.
- 7.5 Tubular neon may be appropriate for a building on Webster Street, but its use should be limited.



- 7.6 Blade signs, those that project perpendicular to the building face, are encouraged. Locate blade signage near the entrance.
- 7.7 Internally illuminated signs - those with a light source contained within the sign - are prohibited.
- 7.8 Externally illuminated signs - those with a direct spotlight or halo light, are encouraged. Individual letters placed on a sign frieze, or wood background, that are externally illuminated are allowed.

- 7.9 Do not use box or cabinet signs.
- 7.10 Signage on awnings should be limited to the valance.



Sign Lettering at Buildings and Awnings and Canopies

- 7.11 A lettering style should be chosen that is refined and reflects the character of the business or the building. Large, plain, boldface type should be avoided.
- 7.12 Signs with too much information can appear cluttered. Limit sign wording to just the business name and logo.



Signs in Windows

- 7.13 Permanent window signs should not exceed 25% of the window area in which the sign is located. Temporary window signs are not allowed as per the City of Alameda Zoning Ordinance.



8.0 Awnings and Canopies

Awnings above storefronts promote a sense of pedestrian scale and provide protection from the weather. Awnings also help articulate individual business storefronts and provide visual relief from a flat building façade, especially on a multi-story building.

Materials

- 8.1
 - a) Use non-glossy materials, such as fabric, metal-framed glass, and painted or patinated sheet metal. Galvanized sheet metal is discouraged.
 - b) Do not use corrugated sheet metal or frequently-seamed metals.
- 8.2 Select fire and fade resistant awning fabric.
- 8.3 Use awning materials compatible with the overall façade and building styling. Do not use materials such as vinyl, plastic, or other polymer products.



Guideline 8.1: **Encouraged** - Metal-framed glass awning.

Size and Positioning

- 8.4 Relate awning shapes and placement to others on the building and in the same side of the street in the same block.
 - a) Use the same awning alignment and shape on the same level of any single building if consistent with other guidelines.
 - b) Mount awnings so that their lower edge will relate to those of adjacent buildings.
- 8.5 Do not cover transom windows or architectural detailing with awnings.
- 8.6 Place awnings over individual display windows between prominent vertical elements such as pilasters or columns. Do not use continuous awnings across the entire building frontage.



Guideline 8.5: **Discouraged**- Avoid awnings that cover pilasters and columns.



Guideline 8.6: **Encouraged**- Place awnings over individual display windows and between pilasters and columns.

Awnings and Canopies

- 8.7 Design awnings to conform to the Building and Fire Codes.
- a) Do not extend awnings more than seven feet from the face of the building, nor closer than two feet to the curb, nor more than two-thirds of the distance from the property line to the curb face.
 - b) Provide eight feet minimum vertical clearance over the sidewalk for framed or rigid portion of awning, and seven feet minimum vertical clearance for any unframed valance.

Style

- 8.8
- a) Slanted awnings are preferable to flat or curved awnings.
 - b) However, domed awnings may be used over arched windows.
 - c) Valances are attractive additions to slanted awnings.
- 8.9 Do not internally illuminate awnings.



Guideline 8.8 a: **Encouraged** - Traditional slanted awnings are preferred.

- 8.10 Retractable awnings are encouraged.
- 8.11 Remove mansard-styled awnings, especially if they have been added to a historic storefront and are covering significant architectural elements.
- 8.12 Limit awning signage to the valance. Awning signage is included in the total sign area allowed by the Alameda Sign Ordinance.



Guideline 8.8 b: **Allowed** - Domed awning(s) over arched window(s).

9.0 Colors

The selection of colors is intended to unify the facade of a building while harmonizing it with its neighbors.

Note: Design Review is not required for changing colors of existing buildings. This information in this section is for reference purpose only.

General Color Guidelines

- 9.1 Building color(s) should be compatible with the neighborhood and should reinforce the visual character of the building. Avoid using excessively strong color selections that attract inordinate attention to the building.



- 9.2 Avoid using too many colors on the facade, particularly details. Allow light and shadow to highlight details. Usually 2-3 colors are sufficient.
- 9.3 Do not paint materials such as brick, tile, terra cotta, etc, which look best in their natural state.
- 9.4 Avoid color distortion and glare caused by fluorescent lighting by installing incandescent or halogen lighting in its place.
- 9.5 Faux finishes and trompe l'oeil effects are allowed as long as they relate to the architecture of the building and are well executed.



Guideline 9.2: **Encouraged** - The color range in this tiling detail is varied but not excessively so.



Color Placement

- 9.6 Generally, it is best to use lighter colors on projecting elements and darker colors on recessed elements. Select accent colors to define key architectural elements such as ornamental details.
- 9.7 If wall planes are to be painted, use one color to establish continuity of wall surfaces. Do not paint individual business storefronts within the same building different colors.

Guideline 9.3: **Encouraged** - Unpainted tile bulkhead.

Selecting Colors

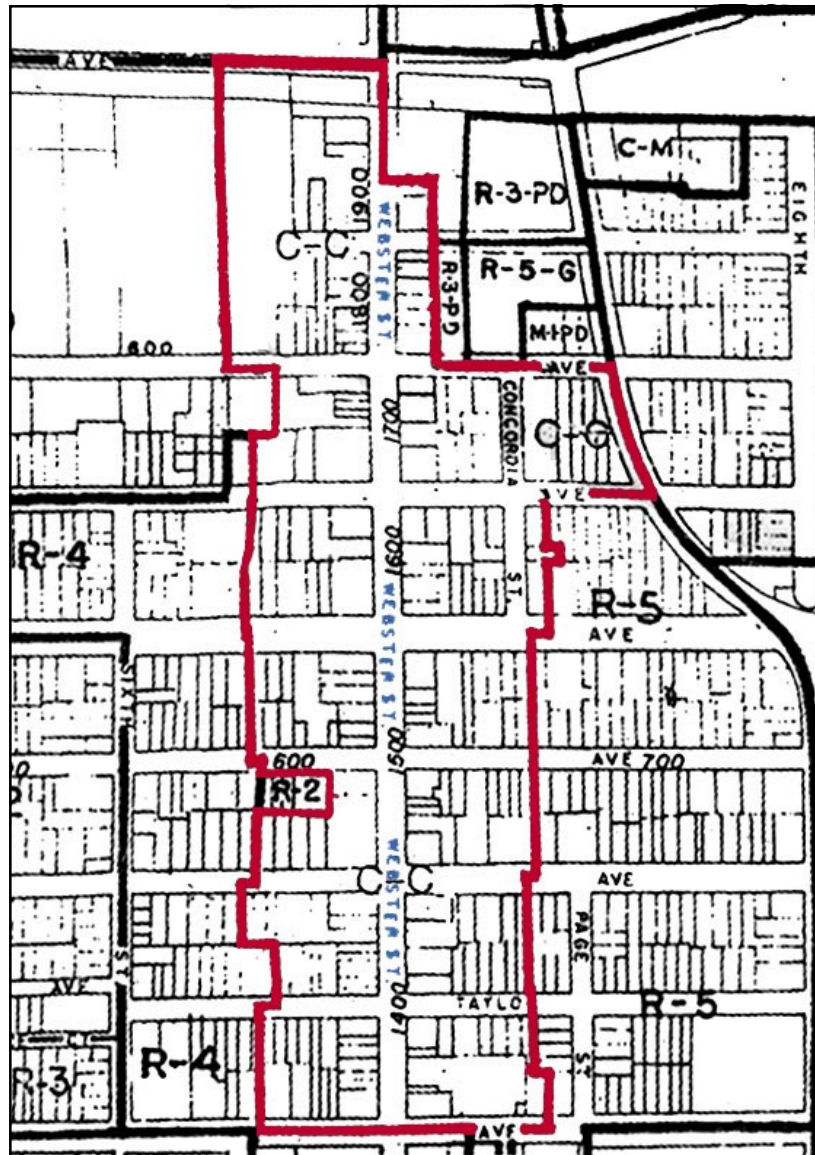
- 9.8 Select colors for the building typical of the architectural style and period of the building.
- 9.9 Select colors derived from pure hues (colors) as seen in a traditional color wheel. Avoid vivid hues (chromatic colors) in favor of toned hues. Toned hues are derived by adding achromatic hues to chromatic hues. Chromatic hues consist of the following:
- a) Primary colors are vivid red, vivid yellow and vivid blue.
 - b) Secondary colors vivid orange, vivid green and vivid purple.
 - c) Tertiary colors are vivid yellow-orange, vivid red-orange, vivid-red-purple, vivid-blue-purple, vivid blue-green, and vivid yellow-green.
- Achromatic hues consist of the following:
White, gray and black.
- 9.10
- a) Consider using toned tertiary colors for the building body color.
 - b) Consider using toned secondary and toned primary colors for architectural detail and accent elements.
 - c) Avoid color schemes limited to primary or vivid colors.
- 9.11 Avoid combinations of warm and cool colors (e.g. orange and blue).
- 9.12 Limit use of gold or silver (metallic) accenting.

Helpful Hints

- 9.13 Common paint removal methods are:
- Remove paint with gentlest means possible.
 - Chemicals should be compatible with materials.
 - Avoid sandblasting and abrasive methods - Do not sandblast brick.

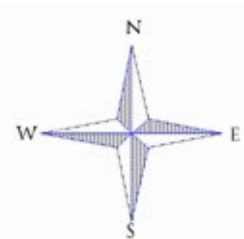
Consult the National Parks Service website at www2.cr.nps.gov/tps/tax/rhb/stand.htm. for more discussion of appropriate paint removal techniques specific to materials.

Appendix A: Map of Webster Street



Map of Webster Street Commercial Zoning District

Scale: No Scale



Appendix B: Secretary of the Interior's Standards for Rehabilitation

These standards are utilized by many jurisdictions to meet an appropriate minimum level of treatment when undertaking a maintenance or construction project on an historic building. Specific sections of the Standards for Rehabilitation are quoted below:

The Secretary of Interior's Standards for Rehabilitation are:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, and pictorial evidence.

Secretary of the Interior's Standards for Rehabilitation

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.¹

As defined “Rehabilitation” assumes that some repair or alteration of the historic building will need to take place in order to provide for an efficient contemporary use; however these repairs and alterations must not damage or destroy the materials and features or their finishes that are important in defining the building’s historic character.

¹ U.S. Department of Interior, National Park Service. *The Secretary of the Interior’s Standards for the Treatment of Historic Properties*. Washington, D.C.: U.S Government Printing Office, 1995, 62.

Appendix C: List of Webster Street Buildings on Alameda's Historical Building Study List

[Note: the following explanatory text and list of Webster Street buildings is taken from the City of Alameda website. The most up to date content can be found at <http://www.ci.alameda.ca.us/historical/buildings.html>.]

Evaluation Criteria

The criteria used in evaluation were designed to fit the needs and particular circumstances of this project. They are based on a combination of the criteria for listing in the National Register of Historic Places, for inclusion in the State Historic Resources Inventory, and for designation as an Alameda Historical Monument. These criteria can be divided into the broad categories of architectural significance, historical significance, environmental significance, and design integrity.

Architectural Significance has to do with the style of a historic resource, the reputation and ability of the architect, the quality of the design, its uniqueness and its execution, and the materials and methods of construction.

Historical Significance comes from an association with the lives of persons or important events which have made a significant contribution to the community, state or nation; or from an association with broad patterns of cultural, social, political, economic, or industrial history; or the urban development of Alameda.

Environmental Significance has to do with the continuity or character of a street or neighborhood with a historical resource's setting on the block, its landscaping, and its visual prominence as a landmark or symbol of the city, neighborhood, or street.

Design Integrity has to do with alterations which have been made over time to the original materials and design features of the resource.

Evaluation Procedure

The evaluators viewed each of the 10,500 buildings and sites, and decided, based upon the evaluation criteria, whether it was significant enough to be considered for preservation. If so, the address or description is included in the Historical Building Study List. In addition, the evaluators made a judgement of the quality of each historic resource, and of whether it should be considered for preservation individually or as a part of a grouping or neighborhood.

List of Webster Street Buildings on Alameda's Historical Building Study List

Use of the List

From a regulatory perspective, the List is significant for two reasons:

1. The Historical Building Code applies to all properties on the List. This offers some flexibility in building codes to preserve important historical features.
2. No building on a listed property may be demolished without prior approval of the Historical Advisory Board. This is pursuant to Section 13-21.6 of the Alameda Municipal Code which requires that the demolition and removal provisions relating to City Monuments shall also apply to structures and other resources contained in the Historical Building Study List.

The List is continually being updated and revised by the Historical Advisory Board. Revisions to the List are filed with the City Clerk. Affected property owners are notified prior to the Historical Advisory Board taking any action to change the List. A property may be removed from the List by Board action if, in the considered opinion of the majority of the Board, a structure has been altered to such an extent as to have removed all historic value or context.

In using this List, please note that most addresses listed are based on field observation. Occasionally a corner building will have addresses on two streets. Sometimes both are listed; sometimes only one. Regardless of how it is listed, the entire parcel associated with an address is covered by the listing.

Key to Notation

Each property on the List is preceded by an uppercase letter in parentheses which indicates the type of historic resource located on the property.

N - A historic resource of the highest quality, eligible for listing in the National Register of Historic Places, usually because of its architectural significance. These are of the highest priority for inclusion on the list of Alameda Historical Monuments.

S - A historic resource distinguished by its architectural, historical, or environmental significance, eligible for inclusion in the State Historic Resources Inventory, and of secondary priority for inclusion on the list of Alameda Historical Monuments. Many of these are also eligible for listing in the National Register of Historic Places. Others would be eligible if design integrity were restored.

B - A resource which, due to its scale, massing, materials, style, and other features, is similar to a nearby "N" or "S" resource and serves as Background support for it. These resources are eligible for inclusion in a group or district nomination to the National Register of Historic Places.

List of Webster Street Buildings on Alameda's Historical Building Study List

E - A resource which, by itself, might be insignificant, but which, together with its neighbors, forms an Environment which is distinguished by its continuity, its setting, its urban design features, and its integrity. This resource derives its significance from its association with neighboring resources.

H - A resource which may have Historical importance because of its apparent age or location, or may have architectural importance because of its similarity to other buildings done by important architects and/or builders. Historic research should precede further evaluation of this resource.

Some of the buildings and resources have been further studied by the City or private individuals. The form or report may be on file with the City Planning Department, and is indicated by a lowercase letter following the address.

n - Included on the National Register of Historic Places.

np - Nomination form for National Register of Historic Places designation has been prepared.

s - A State Historic Resources Inventory form has been prepared.

sg - A group State Historic Resources Inventory form has been prepared.

ap - An Alameda Historical Monument report has been prepared.

Buildings

Webster Street

(S) 1417/19

(S) 1423

(S) 1425/31

(S) 1432

(S) 1442

(B) 1445-53A, s

(B) 1500, s

(H) 1502

(H) 1504

List of Webster Street Buildings on Alameda's Historical Building Study List

(S) 1506-10
(B) 1511, s
(S) 1513-19, s
(S) 1514-16, s
(B) 1518, s
(H) 1523
(S) 1528, s
(B) 1532, s
(S) 1536
(B) 1537, s
(B) 1538
(B) 1541-43, s
(S) 1546
(H) 1550/52
(H) 1551
(B) 1606-14, s
(S) 1700
(H) 1701-removed 02/92
(H) 1712
(S) 1716
(S) 1829
(-) 1916
(-) 2100, s